

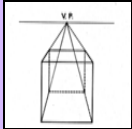



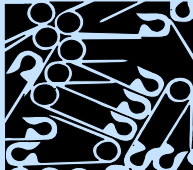

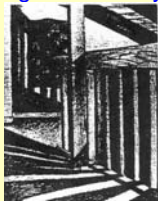




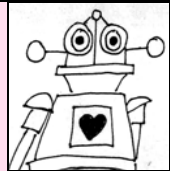
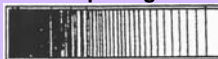

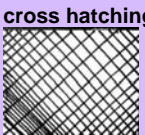
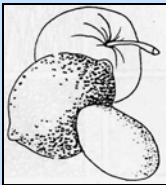






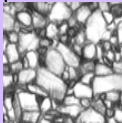

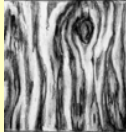




5th Grade visual art



USOE Fine Arts Rainbow Chart

Fifth - Page 1		Identify Experience	Explore Contextualize	Build Skills Practice	Analyze Integrate	Research Create	Refine Contribute
Previously Mastered grade level skills	Elements of Art with definitions	Label, list, name, define, relate, recall and use art making tools	Discover, look at, investigate, experience and form ideas	Apply, construct, demonstrate, illustrate, evaluate and practice	Compare, contrast, distinguish, examine and incorporate	Study, explore, seek, be creative, imagine and produce	Show skill mastery for grade level, give opinions, support others, and show art
<ul style="list-style-type: none"> Making organic and geometric line Producing complex line design Proficient in making lines that have variations Proficient at drawing the outside edges of objects Capable of drawing interior structure 	Blind Contour Line: a method of drawing when the observer looks only at the subject while drawing, making sure to use one continuous descriptive line. Line design: repetitive <i>organic</i> and <i>geometric</i> lines making patterns Abstract: art that is distorted or emphasizes non- recognizable objects	Recognize visual distortion used by cartoonists and abstract artists. Practice “ no peeking ” blind contour line drawings of the student’s shoe or any object from environment. e.g. www.google.com Alan E. Cober’s collection titled “The Forgotten Society” blind contour line drawings	When attempting a blind contour line drawing, use continuous line while moving from one area to the next.  Discuss why distortion is important in creating. Find other ways artists use distorted lines to make exaggerations.	Produce complex blind contour line drawings with some areas having a lot of structural detail and other areas with none.  ★ large image to 200% Attempt blind contour line drawings of classmates or a group of still-life objects.	Compare two drawings of the same subject. The first drawing using typical contour line (looking back and forth while drawing) and the second “ not peeking ” (only looking at what you are drawing and not looking down) Which drawing is more interesting and magical? e.g. www.yahoo.com Images: artwork of James C. Christensen	Research different periods of US History, find political cartoons or social statements about one of those periods. Use blind contour drawings as a means to create exaggerations and distortions in facial features, self-portraits or cartoon characters. e.g. www.yahoo.com images: type in political cartoons	Create a distorted work of art. Appreciate the lack of proportional realism in other students’ artwork. After exploring descriptive words and ideas, collect an illustration in assembling a picture book of student artwork.
<ul style="list-style-type: none"> Competent at angling ruler from an object to a vanishing point Draw straight lines with a ruler Able to make measurement marks with a ruler Understands concept of placing objects closer together as they near a vanishing point 	Linear Perspective: 1 pt. Perspective: A method of creating the illusion of depth by drawing converging lines to one vanishing point on the horizon line. perspective information: www.yahoo.com http://www.sanfordcorp.com/sanford/consumer/artedventures/teach/1p_1pt_handout.html	Recognize 1 pt. perspective in photographs and environment. Make a series of cubes above, on, and below the horizon line. Use 1 pt. perspective to create the illusion of depth .  e.g. www.yahoo.com “Vonal-S” or other artwork by Victor Vasarely	Paste different sized squares, rectangles, and triangles on a piece of paper. Draw lines from the corners of these objects to a vanishing point on a horizon line. Identify the artist’s eye level line or (horizon line), and follow architectural slants to discover a vanishing point. e.g. www.google.com Images: “The Last Supper” by Leonardo Da Vinci	Stencil block letters or numbers above or below the horizon line . Make a dot on the horizon line. Project stencil edges backwards to the vanishing point. Decide how far back the letter should recede and cut it off with appropriate parallel lines. 	Create a 1 pt. perspective drawing of an exterior scene that includes railroad tracks, road, fence posts or row of trees.  e.g. “Road to River” by Maynard Dixon (poster available through the Springville Museum of Art) www.smofa.org (801)-489-2727 e.g. Google: images of James Christensen	Research Filippo Brunelleschi who invented linear perspective . Research as well the innovative use of perspective in Renaissance depictions of architecture and flooring. http://en.wikipedia.org/wiki/Brunelleschi e.g. www.yahoo.com click on image: type in search box “The School of Athens” by Sanzio Raphael	Using 1 pt. perspective principles, construct an imaginary rooms with wood or checkerboard flooring.  e.g. www.yahoo.com “The Rhinoceros” by James C. Christensen (poster or free postcard available through the Springville Museum of Art) www.smofa.org

Fifth - Page 2		Identify Experience	Explore Contextualize	Build Skills Practice	Analyze Integrate	Research Create	Refine Contribute
Previously Mastered grade level skills	Elements of Art with definitions	Label, list, name, define, relate, recall and use art making tools	Discover, look at, investigate, experience and form ideas	Apply, construct, demonstrate, illustrate, evaluate and practice	Compare, contrast, distinguish, examine and incorporate	Study, explore, seek, be creative, imagine and produce	Show skill mastery for grade level, give opinions, support others, and show art
<ul style="list-style-type: none"> Competent at tracing Able to identify positive and negative shapes in any two dimensional works of art Understand principle of changing the placement of objects to create positive and negative spaces Able to color or darken an enclosed area Make aesthetic decisions on what shapes will be white or black Can discuss artwork using art terms. 	<p>Positive and Negative Shape: <i>pos. shapes</i>- are the objects. <i>neg. shapes</i>- are the spaces around the objects</p> <p>Tessellations: positioning images in a symmetrical way without overlapping or leaving any gaps. Repeating an image as both the positive and negative shapes.</p> <p>Unity: consistent application and repetition of the art elements (line, shape, color) in a picture, creating harmony or the appearance of oneness. Elements look like they belong together.</p>	<p>Distinguish between a positive shape and the negative shape/space surrounding it.</p> <p>Choose an object with a handle or hole to trace within a confined space.</p> <p>Decide whether the object is going to be black or white. Make the negative shapes/space around the object opposite in value.</p> <p>e.g. www.yahoo.com "Citra" by Victor Vasarely</p>	<p>In pencil, trace the profile of a classmate. Their profile will become a positive shape and the areas around the profile the negative shapes or spaces.</p> <p>Put a contrasting value or color into the negative space or within the positive space use a variety of repetitive pattern.</p> 	<p>Trace around an object (positive shape) with a pencil, and then move the object to another area, repeating this process to make a pattern. With a black marker fill in the negative shapes around the objects making a black and white design.</p> 	<p>Compare classic Greek and Roman architectural shapes to Modern skyscrapers. Discuss why some buildings have more visually interesting positive and negative shapes than others.</p> <p>Create a pos/negative design based on environmental observations. e.g. <i>hallways, walls with windows, trees against the sky, etc.</i></p> 	<p>Create a perspective drawing showing an imaginary space or environment.</p> <p>Look at and talk about the positive and negative artwork of M.C. Escher</p> <p>Create a unified repetitive pos/negative M.C. Escher type design using tessellations.</p>  <p>e.g. http://www.tessellations.org</p> <p>e.g. Google or www.yahoo.com artwork by M.C. Escher</p>	<p>Paint positive and negative shapes with mixed colors and color relationships.</p> <p>Sculpt an object scooping, carving or cutting away from the block to form positive and negative shapes.</p> <p>Prepare a single wall exhibition of the positive and negative pictures.</p> <p>Contribute ideas, observations about how artists use the principle of unity in paintings and drawings. Give positive opinions in group critiques. http://en.wikipedia.org/wiki/Principles_of_art</p>
<ul style="list-style-type: none"> Skilled at seeing basic geometric and organic shapes in imagery Able to combine basic shapes to form variations Can identify foreground and background objects 	<p>Geometric Shapes: Circles, squares, rectangles and triangles. Mathematical in proportion.</p>	<p>Find multiple examples from picture books, artwork, magazines, or found objects to simplify into basic geometric and organic shapes.</p>	<p>Combine a variety of geometric and organic shapes to create space ships, futuristic cars, dream homes or designing new toys.</p>	<p>Discuss the principle: "form follows function." Construct functional ware by using clay hand building techniques. e.g. <i>cups, mugs, bowls</i></p>	<p>Explore combining basic geometric and organic shapes in producing cityscapes and landscapes, showing shape repetition, overlapping and the illusion of depth in pencil, pen or colored construction paper.</p>	<p>Study the landscapes painted by Grant Wood. Observe his use of simplified geometric and organic shapes in creating his own style.</p>	<p>After listening to a science fiction story, create an imaginary alien or monster using basic shapes and 3-D forms.</p>

Fifth - Page 3		Identify Experience	Explore Contextualize	Build Skills Practice	Analyze Integrate	Research Create	Refine Contribute
Previously Mastered grade level skills	Elements of Art with definitions	Label, list, name, define, relate, recall and use art making tools	Discover, look at, investigate, experience and form ideas	Apply, construct, demonstrate, illustrate, evaluate and practice	Compare, contrast, distinguish, examine and incorporate	Study, explore, seek, be creative, imagine and produce	Show skill mastery for grade level, give opinions, support others, and show art
	Geometric Forms: 5 basic 3-D forms having height, width, and depth (sphere, cone, cube, cylinder, & pyramid) Organic Shapes: uneven shapes found in nature (spirals, meanders, drops, branching, amoebas, starbursts, helicoids)	Practice simplifying flowers, toys, trees, cars, airplanes, houses into basic shapes. 	Make connections to practical uses of basic shapes in math, clothing and car designs, recreation, industry, and architecture. e.g. car, toy, furniture designers, architects "House by Railroad" by Edward Hopper	Create an animal or human sculpture emphasizing geometric form . 	 e.g. www.yahoo.com "The Lighthouse at Two Lights" and "Early Sunday Morning" by Edward Hopper	Produce shape based landscapes showing self-expressionism and personal style. e.g. www.google.com Images: "Fall Plowing" and "Stone City, Iowa" by Grant Wood	 Simplify a image into basic shapes
<ul style="list-style-type: none"> See value changes Understand that solid objects have a light and dark side Capable of placing parallel lines and dots close together Combine pen & ink techniques to duplicate textures and value changes Able to discuss artwork using prior knowledge of art terms. 	Value (shading) using pen & ink techniques: value/shading created by varying line and dot spacing (<i>line spacing, cross hatching and stippling</i>) Art Criticism: Using artist's images, biographies or any artistic periods to teach how to look at art, what to look for and how to talk about it. Promoting perceptual discrimination and judgment.	Observe how light strikes an object causing one side to be light and the opposite side to be dark. Practice making dark to light value transitions using line and stippling techniques. line spacing  stippling  cross hatching 	Draw the basic shapes of objects. Produce the illusion of form by using stippling, and line spacing techniques.  Compare how affective the different pen & ink techniques are in making the objects appear 3-D	Produce the basic outline of man-made objects and typical "stuff" found in nature. Recreate the objects' unique surface characteristics and show shading using pen and ink techniques.  ★ enlarge apple image to 200% to see cross hatching detail e.g. http://www.linesandcolors.com/category/pen-ink	Analyze the value (shading) relationship between the size and spacing of lines in creating the illusion of depth.  Write a paragraph or short story, illustrate the main idea using shading and pen & ink techniques 	Read stories from Chris Van Allsburg, notice principles of value (shading) in illustrations. e.g. Jumanji, Garden of Abdul Gasazi, Zathura, or Probudit. Create a drawing of an object or character from a story using simplified value (shading) techniques by repeating dots, lines, and shapes to show a more 3 dimensional effect.	Demonstrate understanding of value transitions and contrast by improving the complexity of lines, dots and shapes used within your masterpiece. Then add more value contrast by adding light and dark colors over pen & ink techniques. e.g. http://www.homeschool-larts.com Write stories and descriptive explanations of artwork. Create a title for the story and artwork.

Fifth - Page 4		Identify Experience	Explore Contextualize	Build Skills Practice	Analyze Integrate	Research Create	Refine Contribute
Previously Mastered grade level skills	Elements of Art with definitions	Label, list, name, define, relate, recall and use art making tools  Look for examples of implied texture in comic books and masterpieces. Collect a variety of textures and start to mimic these textures by combining lines, dots, and shapes using pencil or pen.  e.g. Christina's World by Andrew Wyeth	Discover, look at, investigate, experience and form ideas Use line, dots, shapes, and value to make the illusion of common textures brick, grass, pebbles. Apply those textures to unusual objects. e.g. drawing brick texture on a flower...etc. e.g. "Lizard Relay" by Carel Brest van Kempen (poster available through the Springville Museum)  Decide which line, dot, and shape techniques create better textural effects.	Apply, construct, demonstrate, illustrate, evaluate and practice Apply actual and implied textures in a collage. e.g. www.yahoo.com Images: by Joseph Cornell e.g. www.google.com Pablo Picasso's collages e.g. "Over Three Billion Served" by Alex Darrais (poster or free postcards available through the Springville Museum of Art) (801) 489-2727 www.smofa.org Create textures on hand built pottery. Stamp textural objects into clay pads, ink and reproduce textures.	Compare, contrast, distinguish, examine and incorporate Examine how textures get less detailed and smaller the further back it gets from the viewer. Create a picture that shows the relationships between texture details and the illusion of depth.  e.g. "Sacred Cows of Art History" by Gregory L. Abbott (poster available through the Springville Museum) www.smofa.org	Study, explore, seek, be creative, imagine and produce Research how artists use visual texture in trompe-l'oeil paintings and drawings. http://en.wikipedia.org/wiki/kurt_Wenner e.g. www.google.com images: "The Old Violin" by William Harnett "Channel Three" by Edith Roberson (poster available through the Springville Museum of Art) Use textures in a piece of artwork to create a trompe-l'oeil effect. e.g. weathered, antique	Show skill mastery for grade level, give opinions, support others, and show art Incorporate individual student artworks into class installation using drawn and found textures.  Paint a rocky mountain scene creating rough rock and sand textures by using splattering and stamping effects. e.g. "Cockscomb, near Teasdale" by Douglas V. Snow (poster available through the Springville Museum of Art) (801)-489-2727
<ul style="list-style-type: none"> • Able to observe light changes. • Can group dark and light areas. • Able to distinguish value areas. • Able to draw more complex textures. 	Implied Texture: visual texture (not touchable or real) made with lines, dots, value, and shapes Trompe-l'oeil: a French term meaning "to fool the eye" Trompe-l'oeil artists try to duplicate textures and images so realistically that people have to touch their work to prove that it isn't real	Label a color wheel and find these colors in your environment.  Correctly color each section of a color wheel.	Explore the effects of specific colors on mood . e.g. blue "feels" sad and yellow "feels" happy Connect atmospheric color concepts to own artwork, showing warm colors in the foreground and cool/blue-gray colors in the background.	Cut and paste a design using complementary color from construction paper. Produce a design, choosing one of the complementary color sets and mixing the colors of that set to fill in each area.	Study the color wheel, analyze and list all the possible Analogous color scheme combinations. Choose any three colors next to each other in producing an analogous painting 	Explore the personal choice (aesthetics) of specific colors on symbolizing ideas or the mood of a painting. e.g. green... symbolizes life, springtime, hope, jealousy, or money e.g. Google: "Starry Night" by Vincent Van Gogh (Van Gogh was sad and homesick when he painted this picture)	Explore personal aesthetics by choosing a color that represents your mood or symbolizes an idea. Create a monochromatic painting with that color. 

Fifth - Page 5		Identify Experience	Explore Contextualize	Build Skills Practice	Analyze Integrate	Research Create	Refine Contribute
Previously Mastered grade level skills	Elements of Art with definitions	Label, list, name, define, relate, recall and use art making tools	Discover, look at, investigate, experience and form ideas	Apply, construct, demonstrate, illustrate, evaluate and practice	Compare, contrast, distinguish, examine and incorporate	Study, explore, seek, be creative, imagine and produce	Show skill mastery for grade level, give opinions, support others, and show art
<ul style="list-style-type: none"> Complementary color sets Relate colors to emotions Able to make artistic (aesthetic) choices based on personal value or impact to senses. 	<p>Color Scheme: Monochromatic: a color scheme that uses only one color with various amounts of tints (white) tones (gray) and shades (black) added to it. Complementary: colors opposite each other on the color wheel 3 sets: yellow/violet blue/orange red/green Analogous: any three colors next to each other on the color wheel Aesthetics: choice based on personal value or the impact of artwork on our senses, intellect and emotion</p>	<p>e.g. Mixing primary colors to make secondary colors and combining a primary color with a secondary to create tertiary colors.</p> <p>Choose one color, and then add tints, tones and shades, to create a monochromatic painting.</p>  <p>e.g. www.google.com Images: Pablo Picasso's blue period</p> <p>Color Theory information: http://en.wikipedia.org/wiki/color_theory</p>	<p>e.g. "Mountain Solitude" by Paul Salisbury (poster available through the Springville Museum) www.smofa.org (801) 489-2727 e.g. "Moonrise in the Canyon" by Sven Birger Sandzen (poster or free postcard available through the Springville Museum) (801) 489-2727 e.g. Free video and media from UEN www.uen.org > Quick links > videos & media > e media > catalogs > fine arts</p> <p>Utah Art Council Grants: http://arts.utah.gov/funding/arts_education_grant/step_2/step_3/schools.html</p>	<p>Create paintings using complementary color schemes</p>  <p>Red and Green</p> <p>e.g. yellow and violet, blue and orange or red and green</p> <p>Free... Postcards from Utah Artists: e.g. available through SWAP Statewide Art Partnership, contact the Springville Museum of Art SMA (801)-489-2727</p>	<p>e.g. www.google.com Images: "Sunflowers" by Vincent Van Gogh e.g. Art History Time Line: (set of nine panels) 50 styles and periods of art. SAX Arts & Crafts Catalog # 805-230574 1-800-558-6696</p> <p>Basic old master bio. information for teachers: e.g. "91 Artists" by Leon Jones, order through State Office of Education USOE www.schools.utah.gov</p>	<p>Collect color pages from magazines, cut up pages into unique collage pattern and paste to another paper. Mix paint to match collage colors as close as possible. e.g. SWAP Statewide Art Partnership's "Art talks" and "Evening for Educators" contact the Springville Museum (801)-489-2727 www.smofa.org 100% grants for kids: www.ulcu.com/ucuef/main.asp e.g. "91 Artists" by Leon Jones (order through the State Office of Education USOE) (801) 538-7793 www.schools.utah.gov</p>	<p>e.g. www.yahoo.com "The Tragedy" and the "Portrait of Carlota Valdivia" by Pablo Picasso</p> <p>Contribute ideas on color choices and positive opinions in group critiques.</p> <p>Collect artwork for a portfolio of first attempts and best works.</p> <p>Select and study a favorite master work of art. Write a story suggesting what was going on in the picture or in the artist's mind. Create a portrait of the artist.</p>